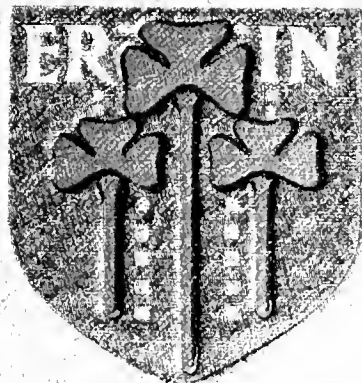


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IRISH LIFE AND LANDSCAPE



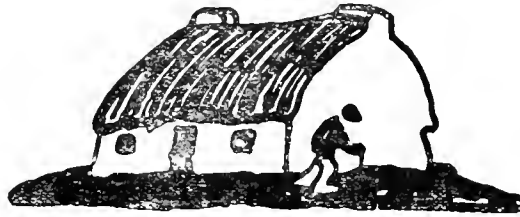


IRENE DWEN ANDREWS

IRISH LIFE & LANDSCAPE

IRISH LIFE & LANDSCAPE

Written and Arranged by
J. CRAMPTON WALKER



The Talbot Press Limited
Dublin & Cork





This book is dedicated to the memory
of the late Nathaniel Hone, R.H.A., one
of Ireland's greatest landscape painters

2061264

*When painters leave this world, we grieve
For the hand that will work no more,
But who can say that they rest away
On that still celestial shore?*

*No! no! they choose from the rainbow hues,
And winging from Paradise,
They come to paint, now bold, now faint,
The tones of our sunset skies.*

—PERCY FRENCH.

Foreword

DURING the earlier part of the nineteenth century the number of noted Irish artists was very limited, and, with the exception of Barrett, O'Connor, and perhaps one or two others, there were no Irish landscape painters of much importance working in this country or elsewhere. There seems to have been a blank period in Ireland so far as painting—and particularly landscape painting—was concerned. Not until the late 'seventies or early 'eighties was there any remarkable talent ; and such talent as there was received from the public little attention or encouragement. From the end of the last century, however, and up to the present day, not only has the number of Irish artists rapidly increased, but the standard of work is distinctly higher. During the past twenty years pictures by Irish artists have been acquired by the great Public Galleries in the British Isles and on the Continent. They are to be found in The Galerie de Luxemburg, The Tate Gallery, The Walker Art Gallery (Liverpool), and also in several of the greater American and Colonial Galleries. Among the representative artists of to-day may be reckoned Sir John Lavery, Sir William Orpen, J. Festus Kelly, Paul Henry, Jack B. Yeats, Mildred Butler, W. J. Leech, O'Rourke Dickey, and others. Though many of them have had to leave their native soil to find encouragement elsewhere, nevertheless, there are still leading artists at work in Ireland who confine themselves almost wholly to the study of Irish life and landscape. In Dublin during the past few years, and in spite of the troubles in Ireland since 1916 when the Royal Hibernian Academy premises were destroyed, there has been a decided increase in the number of Exhibitions, among which have been those of The Royal Hibernian Academy, The New Irish Salon, The Dublin Painters, The Dublin Sketching Club, and the Water Colour Society, not to mention those of many individual artists. Annual Exhibitions also have been held in Belfast and Cork. A representative Exhibition, comprising the works of Irish artists during the last hundred years,

was held in London, at the Guildhall, in 1904. It was promoted by the late Sir Hugh Lane, through whom the City of Dublin subsequently acquired the magnificent collection of modern works of art now housed in the Municipal Art Gallery in Harcourt Street. Prior to this there was no permanent collection of modern pictures in Dublin. Sir Hugh Lane in this way brought to the notice of the public Irish artists who were previously almost unknown. An excellent illustrated catalogue of the Harcourt Street Gallery was compiled at his suggestion; since this publication, Irish Art has grown and developed considerably, and new artists have arisen. Therefore, it seemed to me, that the time had come to lay before the public examples of the works of Irish artists representative of the twentieth century. They depict Irish life and scenery, and I trust that they will appeal, not only to all Art lovers, but also to those interested in Irish life and landscape. To all those artists who have contributed to this book, as well as to the owners of pictures who have so kindly lent them for reproduction, I wish to offer my very cordial thanks.

J. CRAMPTON WALKER.

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IN OULD DONEGAL

(WATER COLOUR.)

By

PERCY FRENCH (the late)

(In the possession of W. M. Crofton, Esq., M.D.)

THE heather-clad mountains and bogs of Connemara and Donegal were beloved by Percy French. This love for his native soil is seen in all its fulness in his verse and water-colours. Katherine Tynan thus refers to him : " He grew up to the bogs and mountains and the great skies and atmosphere, clear as crystal, of Western Ireland." It was his great solace in moments of discouragement ; those sad, and all too frequent, hours in the life of one possessing such a true artistic temperament. He might truly be called a wandering minstrel, who was popular in every town in Ireland, both as an entertainer and as a charming personality. " Far from the madding crowd," his heart was in the heather and the wilds of the West, and his longing for such surroundings he expressed in the following lines :—

" I want to find some place on earth
Where motors are unknown,
Where hydroplane ne'er skims the main,
Nor aeroplanes been flown.
High on some heather mountain,
Beside some hidden stream,
From noise, and speed, for ever freed
I'll lay me down and dream."



Percy French.

IN A GALWAY COTTAGE

(LITHOGRAPH.)

By

DOROTHY FITZGERALD.

NO matter what proficiency is attained in the making of machine-made cloth, it is never invested with the individuality of the home-spun. It is a pity that the old hand-carding and spinning of our grandfathers' time is gradually being replaced by more modern methods. It is only in a few western counties now that the hum of the spinning-wheel or the rhythmic click of the hand-loom is heard. Besides being a lithographer, Dorothy Fitzgerald is a capable painter in oils and water-colours.



Sorokyn Fitzgerald.

ON KILLINEY STRAND, CO. DUBLIN

(WATER COLOUR.)

By

H. A. KERNOFF.

WINNER of the Taylor Art Scholarship for Painting in 1923, Harry Kernoff has developed his art with increasing rapidity. He shows a special aptitude for painting decorative figure subjects. His sense of composition and pattern is revealed in this spontaneous water-colour of holiday-makers on Killiney Strand.



JH Karnoff

ST. DOULOUGH'S CHURCH, CO. DUBLIN

(WATER COLOUR.)

By

HELEN COLVILL.

(In the possession of Mrs. G. W. Walker.)

ST. DOULOUGH'S CHURCH—the oldest Irish church in which Divine Service is still held—is situated on the main road to Malahide, six miles from Dublin. An old Celtic cross stands at the entrance of the laneway that leads to the church. St. Doulagh, Doulough, or Duilech—who founded the church, lived about the year A.D. 600. This saint came of an old Irish sept and was a near kinsman of St. Jarlath of Tuam. The ancient portion of St. Doulough's Church is built in the style of the original churches of Southern Europe, the roof being a double stone one, wedge-shaped and covered outside with small stones so closely cemented together that even the wear and tear of centuries has not been sufficient either to displace them or to allow water to penetrate into the interior. Within the room that serves as a vestry is St. Doulough's tomb, and hanging like a creeper from the stone walls may be seen an interesting specimen of the hyssep of Holy Writ ("The hyssep that springeth out of the wall"). Ascending the vestry is a staircase that leads halfway up the tower to another small room called St. Doulough's oratory. On the outside wall of the vestry are the remains of an aperture called a leper's window, through which those afflicted with the dread disease were allowed to hear divine service. The water-colour reproduced here closely resembles the church; but in recent years the wall that is seen in this drawing has been replaced by an iron railing that shows the church to much better advantage.



Hen Colvill

CATTLE

(OIL PAINTING.)

By

E. L. ALFRED GREY, R.H.A. (the late).

(In the possession of W. J. Kavanagh, Esq.)

THIS artist was one of the four artist sons of Charles Grey, R.H.A., an animal painter of considerable ability. During the earlier part of his career he and his father visited the Scottish Highlands as guests of the late Viscount Powerscourt and the late Marquis of Londonderry—both of them his father's patrons. He thus acquired the opportunity of studying and representing highland cattle in their natural surroundings, an opportunity of which he most successfully availed himself. His numerous representations of Irish cattle and scenery are well known to lovers of Irish art.



A. Grey

THE BAILY LIGHTHOUSE, CO. DUBLIN

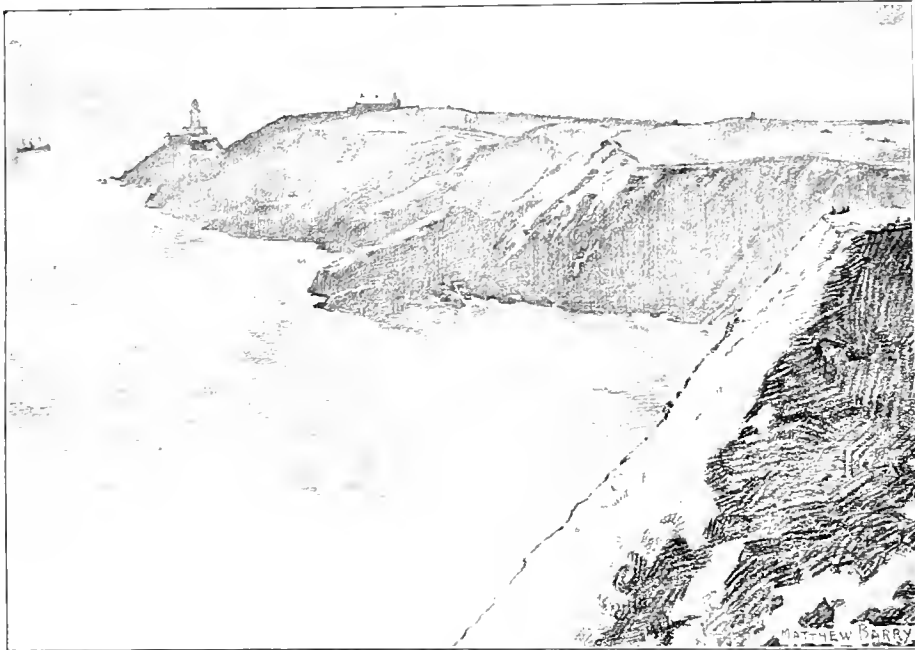
(PENCIL DRAWING.)

By

MATTHEW BARRY.

(In the possession of William Hogan, Esq.)

THE Baily Lighthouse stands on a rocky promontory on the south-east of Howth. It commands a magnificent view of Dublin Bay. From the Cliff Walk, from which this drawing was taken, can be seen across the bay the Dublin and Wicklow Mountains, and to the right the mouth of the River Liffey and the port of Dublin. Passing along the cliff path on the left is a fine view of the eastern seaboard and the great verdant plains of North Dublin and Meath. Further on the horizon the faint outline of the Mourne Mountains is sometimes visible. The Artist conveys here the idea of a hot summer's day with a mist creeping over the water, when, no doubt, the sirens are sending forth dismal notes from the Baily Lighthouse, warning the ships passing to and from the port of Dublin of the necessity to avoid its rocky pedestal.



Matthew Barry

JAMES STEPHENS

(LITHOGRAPH.)

By

MARY DUNCAN.

THIS lithograph of James Stephens, the well known novelist, is one of a series that Mary Duncan has drawn of distinguished Irish authors.



M. Dunsan

GLENCAR, CO. KERRY

(WATER COLOUR.)

By

MILDRED A. BUTLER, A.R.W.S.

GLENCAR, CO. KERRY, surrounded by mountains, amongst them being Carrauntuohil—the highest in Ireland—is a place noted for its magnificent scenery. In 1896 Mildred Butler's picture entitled, "A Morning Bath"—pigeons bathing in a fountain—was purchased by the Trustees of the Chantry Bequest, and now hangs in the Tate Gallery. There is also a picture by her in the Queen's Dolls House.



Mildred A. Butler

CRAIG-NA-LADY, SHEEPLAND BANKS, CO. DOWN

(OIL PAINTING.)

By

HANS ITEN.

(In the possession of W. G. Lyon, Esq.)

WITHIN this cottage lives an ardent fisherman, Bill's Billy, who is visited by hosts of people to listen to his brilliant stories and tunes on his fiddle. Although Hans Iten is not of Irish parentage, he has lived in Ireland for thirty years, so he may be enrolled in the ranks of Irish painters, and, as he says himself, "I mean to do my life work in the domain of Art in Ireland, and be inspired by its subjects. No country that I know has such a wealth of glorious motifs and superb atmosphere. . . . Personally I love more than anything else Ireland and its charming people." In the catalogue of an Exhibition held by this Artist is a Foreword, written by Forrest Reid, concerning his art. He describes him as a "realist who is not afraid at times to be brutal and strident, if that happens to be the way his subject strikes him. The more delicate side of his talent is revealed chiefly in his still-life pieces, in which all is harmonious, and the tone, at its best, has a delightfully satisfying quality."



Hans Iken.

THE BOG

(OIL PAINTING.)

By

PAUL HENRY, A.R.H.A.

THIS West of Ireland Bog is a good example of Paul Henry's work. It shows, moreover, what is one of the most typical aspects of Irish landscape—the grey sky, with showers of rain over the brown green and purple bog, with the grey blue hills on the horizon. Paul Henry has, with his wife Grace Henry, shown pictures at all the principal European Exhibitions, and in 1922 the French Government secured for the Luxembourg Gallery his picture entitled, “A West of Ireland Village.”



Paul H. Hury

“J E R.”

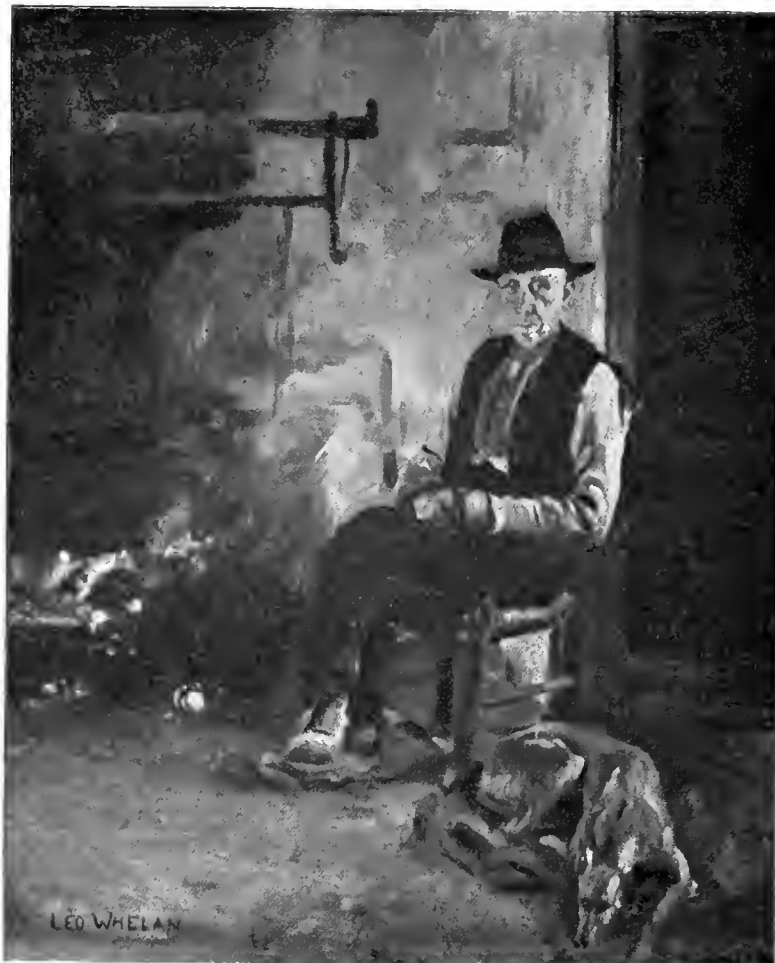
(OIL PAINTING.)

By

LEO WHELAN, R.H.A.

(In the possession of Gerard Brown, Esq., L.R.C.P. & S.I.)

THIS is a thoroughly Irish picture, showing the charm and homeliness of a cottage interior. Leo Whelan is a prominent portrait painter, and has been most successful in portraying the Irish peasantry in their domestic surroundings.



Leo Whelan

NEAR LEENANE, CONNEMARA

(OIL PAINTING.)

By

J. HUMBERT CRAIG, A.R.H.A.

(In the possession of Charles Macaulay, Esq., F.R.C.S.)

A WINDING mountain road in Connemara, with sunshine and shadows chasing one another across the mountains, illuminating, with dazzling colour, the low thatched cottages, the little squares of cultivated fields and flower-gemmed boglands like a patchwork quilt, while the mountains gloom, dark and almost black, beneath the weeping clouds scurrying across their lofty peaks. Such is the wild Irish scenery that Humbert Craig has painted so often, and for his graphic presentation of which he has attained such a marked degree of popularity during the past few years.



W. Humbert Long

“COUNCIL COTTAGES”

(WATER COLOUR.)

By

LADY MABEL M. ANNESLEY.

THROUGHOUT Ireland the thatched cottages, although a great many still remain, are being gradually replaced by those designed by the local County Councils. Of such Council cottages, though they are not so picturesque as their predecessors, Lady Mabel M. Annesley has succeeded here in making a pleasant picture in a decorative manner without losing the local atmosphere.



Isabel Inmanley.

THE KINGDOM OF KERRY

(OIL PAINTING.)

By

SIR JOHN LAVERY, R.A., R.H.A., R.S.A.

It is hardly necessary to describe this typical picture of peasant life in County Kerry. It is so characteristic and true to Irish life. The old "mountainy man" is seated on a donkey, and is smoking a clay pipe; his faithful "Kerry Blue" is trotting along in advance on a wet and rugged path high up in the Kerry Mountains. Such is the subject chosen by this distinguished painter, Sir John Lavery. It is many years now since his reputation as a foremost portrait painter became assured. At an early age he studied painting in Glasgow, and later in Paris. He has painted many important portraits, including a portrait group of the Royal Family for the National Portrait Gallery, besides a number of landscapes of Morocco and Switzerland. He is represented in all the principal galleries of Europe. Unlike some of his contemporary Irish brethren who have gone further afield from their native soil to get fuller recognition, he has always shown an interest in and love for the "Ould Country" by exhibiting his pictures in local exhibitions, and visiting its green shores periodically, when he has painted numerous landscapes and portraits. In recent years he painted several of the first Ministers of the Irish Free State Government—including the late President Griffith and Michael Collins.



John Harvey

A MAYO PEASANT BOY

(OIL PAINTING.)

By

PATRICK J. TUOHY, R.H.A.

(In the possession of Joseph Holloway, Esq., M.R.I.A.I.)

THIS picture illustrates the custom prevalent in many parts of Ireland among the peasant class of dressing boys in the same costume as girls, and in it the Artist conveys the charm and brightness of an Irish country “ gossoon.”



Patrick & Guo-hy.

SHIPPING ON THE LIFFEY

By

R. S. SHORE, R.H.A.

(In the possession of The Very Rev. James Dempsey, P.P.)

RISING in the Wicklow Mountains and wending its way in a tortuous course for over eighty miles, the River Liffey finds its outlet to the sea at the port of Dublin. The Docks, the old boathouses and wharves round about, together with the different classes of steamers and sailing vessels, afford ample material for the marine painter's brush. R. S. Shore has painted many such subjects with marked success. In this picture can be seen a ship safely berthed by the small pilot steamer lying alongside ; close by a ferryman lazily rows his boat to the opposite quayside. The whole scene gives the impression and atmosphere of a calm summer's day.



N. P. Shore

AN ARRAN FISHERMAN AND HIS WIFE

(OIL PAINTING.)

By

JOHN KEATING, R.H.A.

(In the possession of W. G. Lyon, Esq.)

THE Arran Islands lie off the coasts of Galway and Clare. The inhabitants wear a somewhat distinctive dress from those on the mainland, and live chiefly by fishing and burning kelp. J. M. Synge has written an interesting account of these outposts of Ireland and their inhabitants, while John Keating has painted there some of his most important works ; one of which entitled, “ Men of the West,” hangs in the Dublin Municipal Gallery.



John Keating

SHEEPHAVEN BAY

(WATER COLOUR.)

By

RICHARD CAULFEILD ORPEN, R.H.A., F.R.I.A.I.

THE coastline of Co. Donegal possesses a never-ending fascination, with its great cliffs, rocky peninsulas, and long stretches of sand, coupled with the infinite variety of colours in the great Atlantic Ocean that washes its shores. Such charm can be seen in the general harmony of this tender water-colour by R. Caulfeild Orpen, who in the dual capacity of Architect and Painter has won for himself a prominent place in Irish art.



R. Caulfield Open

“ GOSSIPS ”

(WATER COLOUR.)

By

MISS E. GE. SOMERVILLE.

MISS SOMERVILLE, whose name one instinctively couples with that of Martin Ross, is the author of many books on the humorous side of Irish country life. These works, in which she exhibits a vast fund of amusing anecdotes reminiscent of the hunting field and of her experiences amongst the Irish peasantry, have a charm of their own which is quite unique. Apart from her literary accomplishments, Miss Somerville is equally adept with her pencil and brush in portraying Irish characters and landscapes, many of which are reproduced as illustrations in her works.



E. J. Somerville

A WESTERN PEASANT

(OIL PAINTING.)

By

MRS. GRACE HENRY.

THIS head of a Western peasant by Grace Henry is a study of a type fast dying out in Ireland. A few years ago this man wore the traditional tail-coat and breeches. The quaint hat is almost the only survival of this interesting costume. Grace Henry's work is well known abroad, where she has painted many interesting studies of Italian and French landscapes.



Grace Henry

LADY GREGORY

(OIL PAINTING.)

By

GERALD FESTUS KELLY, A.R.A., R.H.A.

(In the possession of Lady Gregory.)

THIS Artist is a draughtsman and colourist of exceptional power. His expressive painting of flesh and drapery has placed him amongst the foremost portrait painters of the day.



Gene Kelly .

ACHILL

(OIL PAINTING.)

By

W. CRAMPTON GORE, R.H.A.

(In the possession of Gordon M. Holmes, Esq., C.M.G., C.B.E., M.D., F.R.C.P.)

WITH a great feeling for the freshness of nature, W. Crampton Gore depicts Dugort, the principal village of Achill, on a bright summer's day when the blue sky is flecked with fleecy clouds passing over the glistening waters of Blacksod Bay.



Myra's letter to me

TURF CARRIERS

(PENCIL DRAWING.)

By

DONALD McPHERSON.

HORSES and donkeys, men, women, and red-petticoated lassies, laden with creels of turf, are very frequently seen on the roads and mountain paths that lead to and from the bogs in Ireland. Donald McPherson shows in this drawing Donegal peasants, with their beasts of burden, on their way to the familiar black cuttings and piles of turf.



Gerald M. J. Henson

THE ISLANDMAN

(BRONZE CAST.)

By

ROSAMUND PRAEGER.

(In the possession of W. G. Lyon, Esq.)

ONE of the principal industries in Ireland is to be found in the great shipbuilding yards of Belfast, where some of the largest liners afloat have been built and launched. Here, thousands of men are employed to build these great ocean-going monsters. Rosamund Praeger gives a good idea in this bronze statuette of the type of young workman that may be found on the "Island" - as one of the shipyards on the outskirts of Belfast is called.



Rosamund Raega

GEORGE MOORE

(OIL PAINTING.)

By

CELIA S. HARRISON.

(In the possession of George Moore, Esq.)

CELIA S. HARRISON has painted many portraits of important personages, and in her picture of George Moore—the famous novelist—she shows her proficiency as a painter, and her skill in producing a good likeness.



S C. Harrison,

HOEY'S COURT, DUBLIN

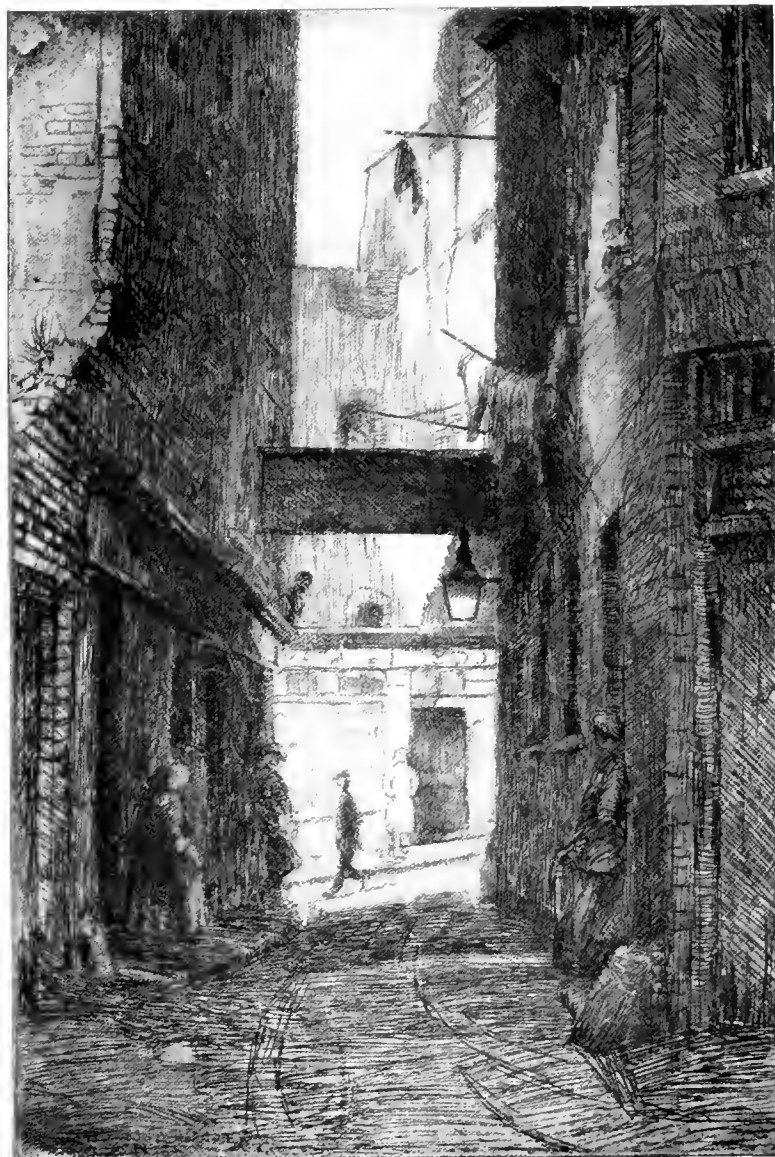
The Birthplace of Dean Swift.

(ETCHING.)

By

ESTELLA SOLOMONS, A.R.H.A.

ON November 30, 1667, Jonathan Swift, poet and satirist, was born in Hoey's Court, Dublin. Only a few generations have passed since Dublin was one of the most beautiful cities in the United Kingdom, if not in Europe. The perfect examples of Georgian architecture which lined its streets, in which noblemen, statesmen, judges, doctors, musicians and poets of note were born and dwelt, are gradually disappearing, and in many places have become sordid slums. It seems a pity that the buildings to which so much interest is attached should be allowed to fall into decay. Estella Solomons has at all events played her part in recording, in a series of etchings, some of Dublin's old houses and landmarks before they are totally destroyed.



Hotel x. Solomons

KILBRITTAIN, CO. CORK

(WATER COLOUR.)

By

LADY DOBBIN.

LYING between Kinsale and Courtmaesherry in Co. Cork, is Kilbrittain, noted for its historic castle, which was burnt down in 1920; in one of its towers a stone was found bearing the date 1035. In 1223 Kilbrittain was in the possession of Baron de Courcey of Kinsale. There is a legend that is supposed to account for the change of ownership in about the year 1510, when it passed from the De Courcey to the McCarthy family. One of the McCarthys had an animal said to be a white weasel, and Lord Kinsale, who wished for it, borrowed it and gave Kilbrittain Castle as security for its safe return; meanwhile the animal—possibly a ferret—died, and McCarthy kept possession of the Castle. In the 17th century the castle passed into the hands of the Hollow Sword Blade Company. In the 18th century it became the property of the Stawell family. It was restored in 1871 by Colonel Alcock Stawell, and the cost of restoration left him a poor man for the remainder of his days. It was last occupied by William Alcock Stawell, Riversdale—son of Colonel A. Stawell—and his wife who survived him; it was she who started the Golf Links and Hotel at Harbour View, in the neighbourhood. It was a stately building with beautiful grounds, and from its upper windows commanded a view of Courtmaesherry Bay, which the artist has in this water-colour shown to full advantage in a golden autumn setting.



R. Hobbs

LOOKING TOWARDS GLENBEIGH, CO. KERRY

(OIL PAINTING.)

By

J. CRAMPTON WALKER.

(In the possession of G. E. Pepper, Esq., L.R.C.P. & S.I.)

THE scenery in County Kerry is generally regarded as the most beautiful in Ireland. Apart from its scenic interest it has many historical associations. The picture reproduced here depicts a view taken from near Caragh Lake, looking towards Glenbeigh, which lies about half-way between Killarney and Cahirciveen. It was near the latter town that Daniel O'Connell (The Liberator) was born. The ruins of the house are still to be seen.



Hampton Walker

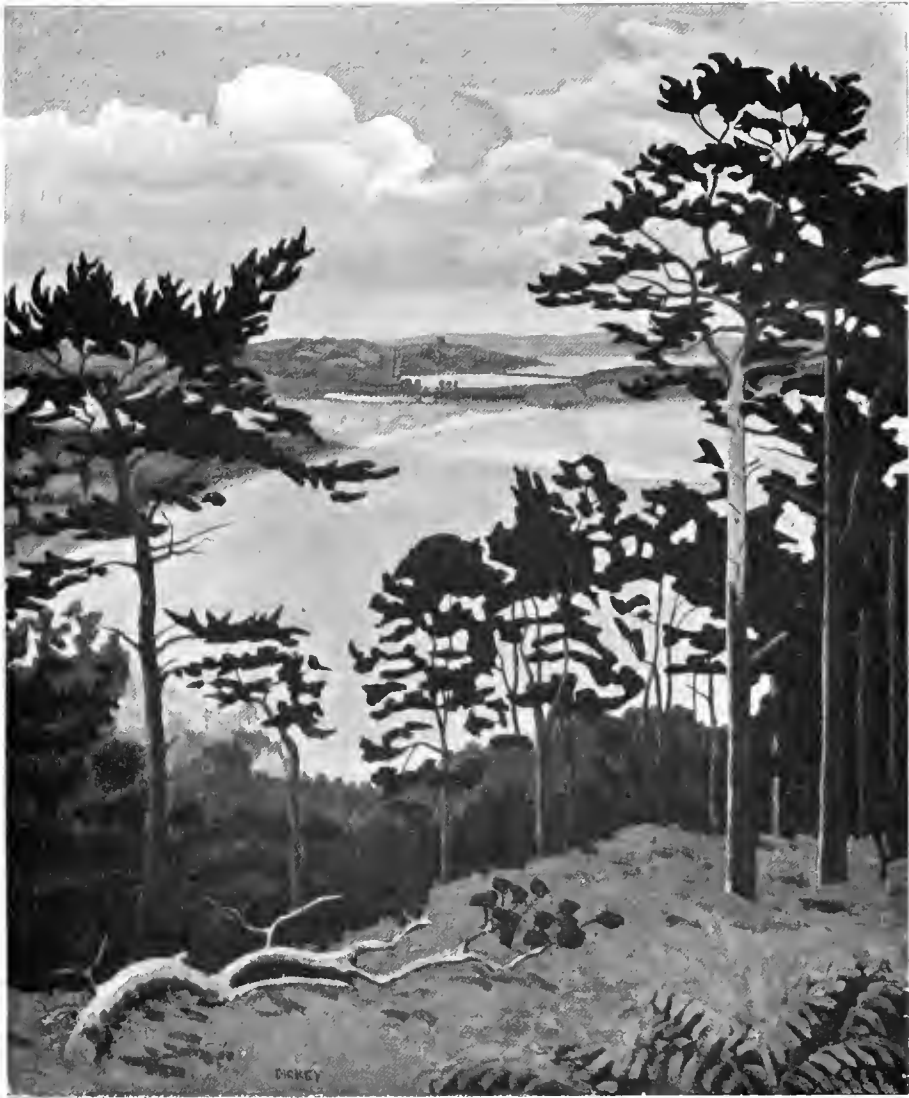
DUNDRUM BAY

(OIL PAINTING.)

By

E. M. O'R. DICKEY.

DUNDRUM BAY is situated off the coast of County Down. E. M. O'R. Dickey is a distinctive painter of the modern school in oils and water colours. Examples of his art are to be found in the British Museum, and in the Art Galleries of Glasgow, Manchester and Belfast. He is a member of the London Group and the Society of Wood Engravers.



E.M. R. Dickey

EVENING, MALAHIDE SANDS

(OIL PAINTING.)

By

NATHANIEL HONE, R.H.A. (1832—1917).

(In the possession of Dermot O'Brien, Esq., P.R.H.A.)

BORN in 1832, Nathaniel Hone was laid to rest in 1917 in the little churchyard at Malahide, overlooking the fields and the long stretches of sand and sea that he loved so well and painted so often. In a house not a hundred yards from the sea he lived for twenty-five years, afterwards moving to St. Doulough's Park some miles away, where he lived for the remaining thirty years of his life. For half-a-century he painted many pictures in the neighbourhood of Malahide.

In his youth he studied in Paris, and Barbizon—a little village on the outskirts of the Forest of Fontainebleau. The name of the village was given to a group of artists that congregated and worked there, many of whom have become famous in the history of Art : J. F. Millet, Charles Jaque, J. B. C. Corot, Theodore Rousseau were amongst them, also Henri Harpignies, who became a very intimate friend of Hone's ; they were the last two survivors of this great group of artists. Harpignies died in 1916, aged 97 ; while Hone survived him by a year.

Hone left several hundreds of oils and water colours, and his widow, on her death, bequeathed a large collection of these to the National Gallery of Ireland.

Thomas Bedkin in his admirable book on " Four Irish Landscape Painters," devotes many pages to this artist, and aptly sums up with this appreciation of his art :—" To his deep feeling for the colour of a landscape, and his marvellous power to reproduce it, he joined a talent for bold design, a breadth of vision, and a vigour of execution that combined to lift him to a foremost place among the landscape painters of his age, no matter what their country."



N Hone

THE BALLOON MAN

(OIL PAINTING.)

By

WILLIAM CONOR.

GYPSIES, tinkers, and vagrants of all kinds, are frequently seen throughout Ireland hawking their wares, collecting old rags and bottles, and repairing pots and pans. Many of them sleep by the roadside, and in some cases without a tent or covering of any kind.

“ Underneath the greenwood tree,
There we dwell right merrily
Lurking in the grassy lane,
Here this hour—then gone again.”

William Conor delights in painting and drawing the people of “ The Abyss.” He has portrayed many of the characters found in the industrial quarter of Belfast.



William Condon

MARKET DAY IN PORTARLINGTON

(WATER COLOUR.)

By

LETITIA M. HAMILTON.

IN all the principal country towns in Ireland fairs are held once a month, and a market day every week. Letitia Hamilton has found a pleasing setting for such a scene in the market-place at Portarlington.



Letitia M. Hamilton

SENATOR W. B. YEATS, LITT.D.

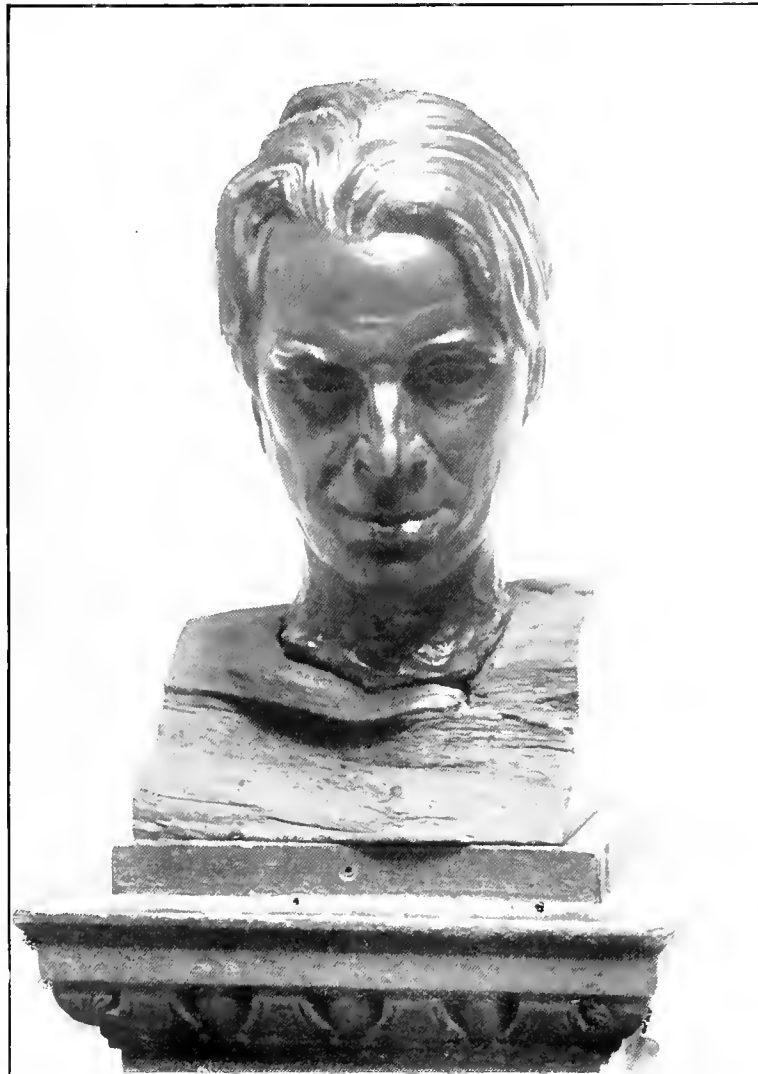
(BRONZE CAST.)

By

ALBERT G. POWER, R.H.A.

(In the possession of Joseph Egan, Esq.)

ALBERT POWER received all his artistic training in Dublin, and was one of Oliver Sheppard's most successful pupils at the Dublin Metropolitan School of Art. He may now be looked on as one of Ireland's foremost sculptors, who has both modelled and chiselled in marble many important works. He is represented in the National Gallery of Ireland by a large bronze bust of the late Captain Tom Kettle, the Irish soldier-poet, who laid down his life for his country in the Great War.



Albert G. Fowler

MALAHIDE ESTUARY

(OIL PAINTING.)

By

EVA H. HAMILTON.

THE estuary at Malahide, with its great stretches of sand, affords ample material for the Artist, and here Eva Hamilton has produced a pleasant picture in which a good sense of colour and design is displayed in the grouping of the children paddling and sailing their toy boats.



Eva H. Hamilton

THE RIVER AVONMORE, CO. WICKLOW

(WATER COLOUR.)

By

ARCHIBALD McGOOGAN.

THE beautifully wooded valleys and other aspects of scenery in County Wicklow fully justify its being called "The Garden of Ireland." In this little water-colour there is the freshness and charm of an open-air sketch, painted beside a shady trout-pool on the Avonmore river suggestive of Tennyson's lines :

" I chatter over stony ways,
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles."

The Avonmore flows through the Vale of Avoca, and is one of the principal branches that form "The Meeting of the Waters" celebrated by Thomas Moore in his poem commencing "There is not in the wide world a valley so sweet, As that vale in whose bosom the bright waters meet"



Albert W. Grogan

THE MAD MULRANNIES

(PEN AND INK DRAWING.)

Illustration to "The Playboy of the Western World."

By

HARRY CLARKE, R.H.A.

(In the possession of Thomas Bodkin, Esq.)

HARRY CLARKE in his pen-and-ink illustrations combines a singular grace of line with a remarkably rich feeling for decoration and pattern. The designs and colouring of his stained-glass work rank him as an accomplished exponent of this craft also.



Harry Clarke

LENNOX ROBINSON

(OIL PAINTING.)

By

MRS. MARGARET CLARKE.

IN this excellent portrait of Lennox Robinson, the well-known dramatist, Mrs. Clarke shows the knowledge and sound method she has attained to in portraiture.



Margaret Clarke

GAMBLERS

(PEN AND INK DRAWING.)

By

MICHAEL HEALY.

(In the possession of Miss Sarah Purser, R.H.A.)

MICHAEL HEALY in this clever drawing shows types that are always in evidence on the racecourses in Ireland—apple and orange vendors, tipsters, and crooks of all kinds.



Michael Healy

THE DEATH OF CÚ CHULAINN

(PLASTER CAST.)

By

OLIVER SHEPPARD, R.H.A.

CÚ CHULAINN, the famous hero of the Ulster epic cycle, is here represented fighting his last fight after the Battle of Muirtheimhne. Obsessed with awful omens, and having violated all his *geasa* or taboos in turn, he rushes to meet his doom at the hands of Lughaidh, son of Cú Rói, of Erc, King of Tara, and of the sons of Calatin, the fathers of whom he had slain. His faithful charioteer Laegh is slain by a spear-cast of Lughaidh, and Cú Chulainn drives his chariot through the enemy host for the last time, whereupon he is himself mortally wounded in the entrails by the self-same spear, which is his own. He asks leave to go to the lake hard by to drink and to bathe his wound in its waters, after which he returns and binds himself to a pillar-stone that is on the plain, so that death may not come to him seated or lying down, but standing up. His enemies gather round, but fear to approach him. When at last they see the birds settle upon his shoulder they know that his soul has departed from him. Thereupon Lughaidh comes up and cuts off his head. As the sword falls from Cú Chulainn's lifeless hand it smites off Lughaidh's right hand, so that it falls to the ground. In revenge for this Cú Chulainn's own right hand is struck off. This is the story of Cú Chulainn's death as it has come down to us in ancient manuscripts. Oliver Sheppard has executed many memorial figure subjects and busts in marble, stone, and bronze, which are to be seen in museums and public buildings. Here it suffices to mention the beautiful bust of the Irish poet Mangan in St. Stephen's Green, Dublin.



Oliver Sheppard

DINNER TIME

(OIL PAINTING.)

By

DERMOD O'BRIEN, P.R.H.A., H.R.A., H.R.S.A.

THIS is a picture that gives the impression of a bright day in August. The waving corn is bathed in sunlight and gently wafted by the breeze, which is also shown by the fleeting clouds and shower passing over the hills and dales of County Limerick. There is a feeling of rest and cessation of work after the morning's toil of reaping—the man leaning back against the cornsheaves, the little boy playing with a dog, a harvester leading away a team of horses just been released from the reaper, the harness left lying on the ground, and a woman and child bringing dinner in a basket. Dermot O'Brien has painted many portraits, landscapes, and figure subjects. He was elected President of the R.H.A. in 1910 in the place of the late Sir Thomas Drew. During his tenure of office he has done much to stimulate the advancement of art in Ireland.



Dermot O'Brien.

GEORGE RUSSELL (Æ)

(PLASTER CAST.)

By

JEROME CONNOR.

BORN in Co. Kerry, Jerome Connor emigrated when a small boy with his parents to the United States. It was not until 1925 that he returned to his native land. In America he completed many important sculptural works, including the War Memorial for New York City, the Supreme Sacrifice Memorial in Washington, the Robert Emmet Statue in the National Gallery, Washington, and a monument of Archbishop John Carroll in the same city.



James Connors

SHANDON

(ETCHING.)

By

GEORGE ATKINSON, R.H.A., A.R.C.A. (LOND.)

IN the early part of the last century the art of mezzotint engraving was practised to a great extent in Dublin by several artists. It is an interesting fact that George Atkinson was the first to produce a mezzotint in Ireland after the lapse of a hundred years. An accomplished etcher, and painter in oils and water colours, as well as a highly proficient exponent in other branches of Art work, he is fully qualified to hold the position of Head Master of the Dublin Metropolitan School of Art. The etching reproduced here is of St. Anne's Church, Cork, whose bells have been made famous in the verses of Father Prout, who lies buried in the shadow of its lofty tower.



George Atkinson

THE YEW HEDGE AT ST. ANNE'S, CLONTARF

(WATER COLOUR.)

By

ROSE BARTON, R.W.S.

SITUATED a few miles north of Dublin, St. Anne's is one of the most beautiful country residences in Ireland. The yew hedge is one of the features of its gardens, and the church built in the demesne by the late Lord Ardilaun is a gem of modern architecture.



Rose Marton

AN IRISH IDYLL

(OIL PAINTING.)

By

SARAH PURSER, R.H.A.

(In the possession of Mrs. R. I. Best.)

A PATHETIC picture, by Sarah Purser, showing the sad and careworn features of a poor Irish woman and her little boy from the Dublin slums. A gifted portrait painter, Miss Purser is also responsible for establishing a successful stained-glass industry in Dublin.



S. H. Purser

IN COUNTY DONEGAL

(OIL PAINTING.)

By

FRANK McKELVEY, A.R.H.A.

FRANK McKELVEY is a member of the Belfast group of young landscape painters that has sprung up and developed with such amazing rapidity in recent years.



Frank H. Seely.

SUNFLOWERS

(OIL PAINTING.)

By

W. J. LEECH, R.H.A.

IT is nigh twenty years ago since W. J. Leech painted in Ireland and studied under that versatile and able Irish artist, Walter F. Osborne. The influence of his master was manifest in his earlier work, and he painted a number of landscapes and portraits in Ireland before he went to study under Paul Laurens in Paris. Since then he has lost all trace of his early technique and outlook, and has become a painter with decidedly modern tendencies, as shown by his capable and interesting treatment in this picture of sunflowers growing in an old-world garden. Although he no longer lives in Ireland, it is fortunate that his work is seen frequently in Irish Exhibitions, and also that he is well represented in the Dublin Municipal Gallery of Art.



W. J. Leech.

RIVER AND SANDS AT DUNFANAGHY, CO. DONEGAL

(OIL PAINTING.)

By

GEORGE RUSSELL ("Æ.")

POET, economist and artist, "Æ" has conveyed in this picture the idea of a hazy summer's day on the Donegal coast, when the sea and sky are blended together in an amethyst and blue mist. A rivulet of turquoise blue is murmuring on its way to the open Atlantic, while two "sea urchins" are shown wading ankle-deep in its shallow bed. The scene depicted conveys in combination the air of poetry and mystery so often suggested in this Artist's work.



Guondunel

THE RIALTO BRIDGE, DUBLIN

(WATER COLOUR.)

By

LANCELOT BAYLY.

(In the possession of Miss Margaret Dobbs.)

WANDERING through some of the beautiful suburbs of Dublin, we sometimes come upon a locality that calls to mind bygone days—times before railways and motors, when the only means of travelling was the old stage-coach, or the fly-boat towed on a canal. Lancelot Bayly has found such a spot, and conveyed by his drawing the beauty of this picturesque bridge and the old houses at Dolphin's Barn, as they have been for the last century.



Lancelot Bayly

MUCKISH

(WATER COLOUR.)

By

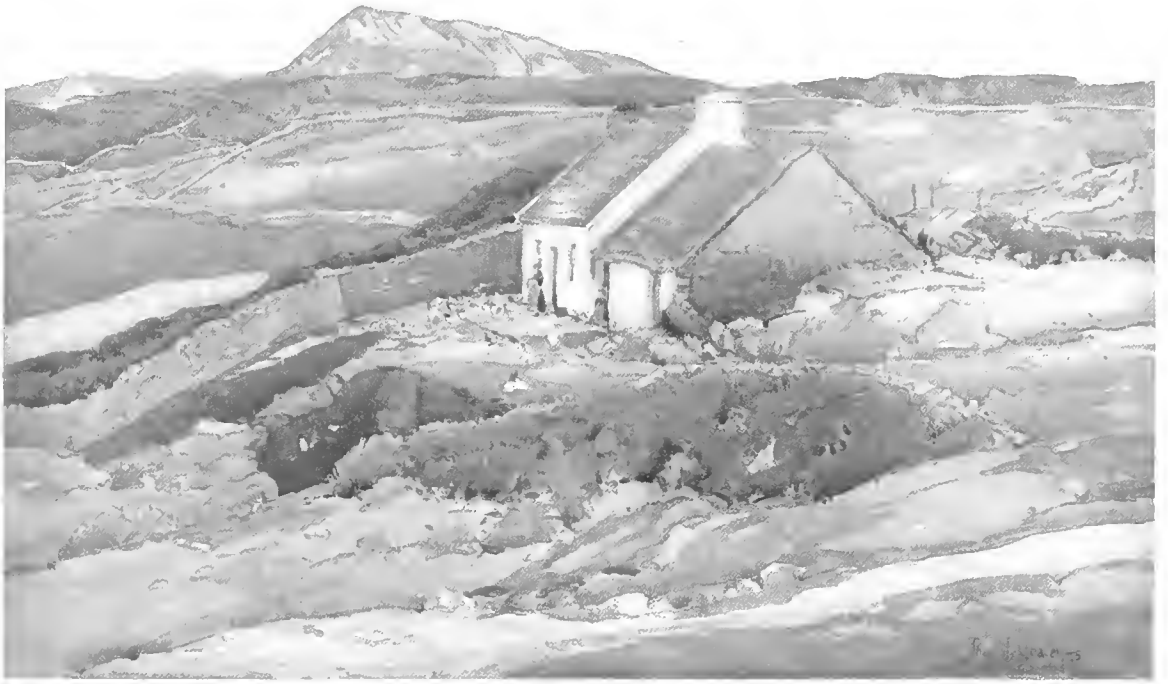
THEO. J. GRACEY.

(In the possession of Basil McGuckin, Esq.)

A MOUNTAIN slope on which can be seen “ a small farm holding,” and over its crest the outline of Muckish Mountain, which Shane Leslie describes as

“ Like a sleeping swine upon the skyline,
Thou art shadowed out,
Grubbing up the rubble of its ages,
With your broken, granite snout.”

Such is the subject chosen by Theo. J. Gracey in this delightful water colour. He is another member of the Belfast group of artists who are making such progress in the mediums of oils and water-colours.



Geo. J. Sincere

ERRIGAL, THE KING OF DONEGAL

(PENCIL DRAWING.)

By

BINGHAM MCGUINNESS, R.H.A.

IN his early days Bingham McGuinness intended to become an architect, but later he found that his true vocation was water-colour painting. His numerous pictures of street scenes in continental towns show a sound knowledge of architectural subjects. Apart from this he is a master in the technique of water-colour painting from which many pupils of his have derived considerable benefit. Although this pencil drawing is not a very representative example of his work, it gives a good idea of the majestic heights of Errigal Mountain in Co. Donegal.



Bingham McGuinness

A DUBLIN JARVEY

(CRAYON DRAWING.)

By

MILES DE MONTMORENCY.

A CLEVER draughtsman, as will be seen by the accompanying drawing, Miles de Montmorency received his early artistic training in Byam Shaw's Art School, and afterwards at the Royal Academy's Schools. He is mainly a portrait painter in oils and pastels, and frequently shows his works in English and continental exhibitions.



Miles at Montmourey.

A LOCK ON THE GRAND CANAL

(OIL PAINTING.)

By

FRIDA PERROTT.

(In the possession of W. M. Crofton, Esq., M.D.)

HERE is a painting in which the artist has merely suggested the actual forms of the trees, the mill and lock on the Grand Canal. The scheme of colouring is thoroughly harmonious in tones of green and pearly grey.



Ida Perrott

SNOW ON DUBLIN HOUSES

(WOODCUT.)

By

ROBERT GIBBINGS.

THERE is no doubt that woodcuts are the most attractive and perfect form of illustration. Unfortunately the craft of wood-engraving has been, to a large extent, displaced by the process of photo-mechanical reproduction. It is only during the past few years that the art of woodcutting has been revived. Robert Gibbings is to be congratulated on being one of the pioneers of this revival, as he has shown by many of his delightful designs and illustrations, a representative collection of which are in the British Museum, South Kensington, and many public galleries in Europe and America.



Koluv sibluys.

THE WILDFOWLER

(OIL PAINTING.)

By

CHARLES A. MILLS, A.R.H.A. (the late).

(In the possession of J. Crampton Walker, Esq.)

IN reading the lives of the great past and present painters, it will be found that many of them were keen sportsmen. Was it not the doyen of landscape painters—J. M. W. Turner—who drew a detailed drawing of a "man-of-war," and shot a half-a-dozen brace of snipe before noon? Among Irish artists in more recent years, mention might be made of Charles Grey and his son Alfred, who shot many a deer and "threw a line across a trout stream." Sprung from the same family, "Charley" Mills followed their sporting instincts. Shouldering his gun he wandered through the fields or over the mud flats of Malahide and Portmarnock in pursuit of the wildfowl that congregate there; and then at the advent of spring he was drawn to the banks of some rippling stream "to lure the cunning trout." In this way he gained a deep knowledge of nature, which he constantly depicted by his skilful and charming pen drawings. Born with a great talent for art, he had little or no artistic training. He devoted the greater part of his life to work as a newspaper artist—being for many years on the staff of the *Irish Independent* and *Evening Herald*. His busy life allowed him little time for painting but he often produced a small work of landscape or seascape, or treated some sporting subject, as in this portrayal of a Wildfowler attired in the garb of the eighteenth century, sitting on the banks of Portmarnock Strand, that calls to mind the art and times of George Morland. Only a few years have elapsed since Charles Mills passed away. His was a jovial character that endeared him to all who knew him, and he was an able artist who, if he had had the opportunities, might have developed more fully what was a great natural talent.



AN IRISH JAUNTING CAR

(PEN AND INK DRAWING.)

By

LADY BUTLER.

IN reading the memoirs of this distinguished artist, one obtains a thorough insight into the interesting life she has spent. As a mere girl her ambition was to achieve something great in the world of art, and the first to give her encouragement in her aspirations was John Ruskin, who said to her, "you are destined to do great things." Only a few years elapsed before she realised her ambitions in the painting of a series of well-known battle pictures, and the ever-memorable picture of the few remaining heroes of Balaclava, standing in their great coats, wounded, gaunt and shivering in the cold regions of Crimea, to answer their names to the "Roll Call." Her picture with this title caused widespread enthusiasm in England, and has been reproduced there probably more than any other modern picture. It is unfortunate indeed that a picture of hers more representative than this pen and ink drawing cannot be reproduced in these pages, but it is many years since Lady Butler has painted any Irish work, and, as she says herself, with all the changes in Ireland in recent times they might be somewhat inappropriate. No doubt many will ask why is she represented at all in a book dealing only with Irish artists? The explanation is that she has spent a great part of her life in Ireland, since she first set foot on its shores to wed a distinguished Irish soldier—General Sir William Butler. One has only to read her memoirs to realise the great love she has always had for the beauty of this country, and her concern for its welfare. To the present appreciation, however inadequate, she is entitled by her long affection for Ireland, not less than by her eminence as an artist.



Chas. A. Butler

ISLANDMAGEE, CO. ANTRIM

(WATER COLOUR.)

By

R. S. RENDLE WOOD.

THE water colours by R. S. Rendle Wood have a distinct quality of personal vision and individuality, which is shown in this bright and well-composed water colour of Islandmagee, showing thatched cottages and small farm holdings, with the Larne Lough in the middle distance, and the wooded hills of Antrim in the background.



R. S. Rendle Wood

A GREY MORNING, MERRION STRAND, DUBLIN

(OIL PAINTING.)

By

J. M. KAVANAGH, R.H.A. (the late).

(In the possession of M. C. Walker, Esq., M.C.)

A GREY sky reflected in the shallow waters of Merrion Strand, with just a narrow strip of sand and three cockle-pickers, is a delightful "Whistlerian" effect, somewhat unlike the usual style of James Kavanagh's later work which is generally characteristic of the Victorian school of nineteenth century English painting.



J.M. KAVANACH.

COTTAGES AT PORTMARNOCK

(OIL PAINTING.)

By

JACK MORROW (the late).

(In the possession of Bethel Solomons, Esq., M.D.)

A BROTHER of Norman, George, and A. E. Morrow—all well-known illustrators in books, periodicals and magazines—Jack Morrow was one of a very talented and artistic family. Besides being a very capable draughtsman in the medium of pen and ink, he was a painter of considerable ability, which is revealed in this quiet and low-toned picture of Irish cottages.



J. P. Munro

BURNING KELP

(AQUATINT.)

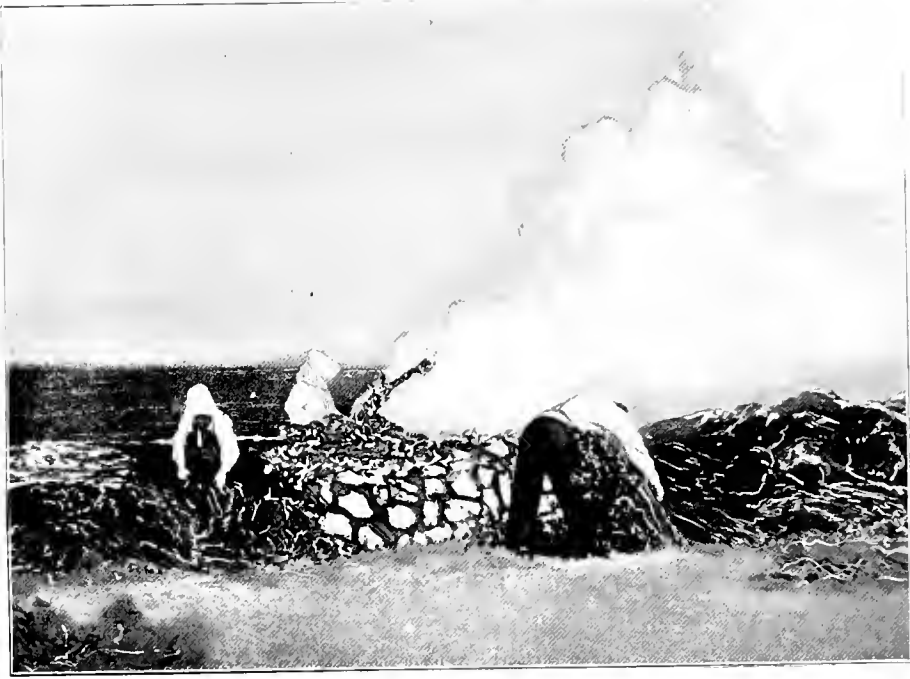
By

E. L. LAWRENSON.

E. L. LAWRENSON began his artistic education in 1881, but had pursued his artistic studies in Dublin for only a few months when he went into the army. It was not until 1900, when he left his regiment (1st Connaught Rangers), that he went to Paris to study painting. Several years afterwards he started doing colour prints, and obtained a gold medal at Milan for them in 1906. At that time fine colour prints were not in favour, and he did not receive much encouragement. During latter years, however, the art of colour printing has grown in popularity, and many of his prints are in museums on the continent and America, as well as the British Museum and South Kensington.

The burning of kelp depicted in this aquatint represents a peasant industry, from which the peasantry on the west coast of Ireland derive a considerable revenue.

The seaweed when gathered is placed in stacks to dry and is then burnt slowly until reduced to an ash, which is sold for its chemical properties. A regular series of these fires is a common feature on the seashore in the west of Ireland.



E. L. Laurenson

LORD ASHBOURNE

(BRONZE CAST.)

By

MRS. L. VANSTON.

LORD ASHBOURNE is the eldest son of the late Baron Ashbourne, P.C., Lord Chancellor of Ireland. He is a good linguist, and a well-known enthusiast for the revival of the Irish language. In this bronze statuette he is represented wearing the Irish national costume, which is his habitual attire.



L. M. Panton

SCHULL, ON THE COAST OF CO. CORK

(OIL PAINTING.)

By

MARY SWANZY.

(In the possession of His Honour Judge Sealy, K.C.)

WITH broad decisive strokes of her brush, Mary Swanzy has painted an impression of the wild, lonely coastline of Southern Cork. She is an artist with a distinctly modern outlook and a strong sense of colour, rarely found to such a degree in women painters.



By Lang

THE EXAMINATION HALL FROM THE PROVOST'S GARDENS, TRINITY COLLEGE, DUBLIN

(ETCHING.)

By

MISS M. K. HUGHES, A.R.E. (the late).

*(Reproduced by kind permission of Messrs. Beynon, and Messrs. Combridge & Co.,
Ltd., Dublin.)*

THIS is one of a set of five etchings of Trinity College, Dublin, by the late M. K. Hughes. In the one reproduced here can be seen the back of the Examination Hall or Theatre from the Provost's Gardens. This building was designed in 1777 by Sir William Chambers, and corresponds in external appearance exactly with that of the chapel which stands opposite to it in the front square of the College. It will be noticed that the back of this building is built in a circular apse, with three windows and a range of small fan-shaped windows in the cornice. It is said that a portion of this wall was removed to enable King George IV to walk direct from the Provost's house—where he was being entertained—to the Theatre, when degrees were conferred, and save the grand procession the necessity of going by a circuitous route to the main doorway. The masonry is said still to bear the marks of the improvised entrance for the royal guest.



W.K. Hughes.

TITANIA'S PALACE

Her Iridescence's State Bedchamber.

DESIGNED AND DECORATED

By

MAJOR SIR NEVILE WILKINSON, K.C.V.O., A.R.E.

THIS interior represents one of the sixteen rooms in Titania's Palace, all of which have been designed and decorated by Sir Nevile Wilkinson. Begun at Mount Merrion in 1904, it was not until 1922 that it was first exhibited in London. Since that year it has been on tour in the British Isles collecting funds for those charities which work for crippled children, and has already been visited by nearly a quarter of a million persons, the proceeds amounting to over £3,500.

The Palace is built throughout on the scale of one inch to one foot, and covers an area of 63 square feet. The room reproduced measures only twelve inches high by sixteen inches square, yet so great is the wealth of detail introduced that the effect given is that of a lofty and spacious apartment. The decoration is the work of Sir Nevile, while the woodwork has been carried out by his assistant, Mr. Thomas Lennon.

Madame Maria Montessori, in her preface to Titania's Palace, writes :—"Salve, and thus I give the Roman greeting : Salve to this corner-stone of a new epoch for childhood. Once upon a time there was, O children, and there still is, a person who did a great and beautiful work for you. He worked for years and years, seeking for all that is most beautiful in the world to offer you the perfume of poetry, the incense of inspiration, the gold of magnificence, in a fairy Palace, as the Three Kings travelled for years and years in order to honour the divinity of the Child with the most precious treasures the world possessed."



Reverie R. Wilkinson.

IN FULL CRY

(TEMPERA PAINTING.)

By

CHARLES SIMPSON, R.I., R.O.I.

ALTHOUGH this artist may not be looked on as altogether an Irish painter, he was born in Camberley, Surrey, and is descended from an Irish family, and he himself lived and worked in Ireland for several years.

He has a wide reputation as a painter of hunting and sporting subjects, and his pictures of wild fowl in their native haunts are of the highest standard. He is the author of several books on hunting which he has copiously illustrated. He is a regular exhibitor at all the principal European exhibitions, and is represented in many public galleries.



Charles F. Phipps

AN IRISH PEASANT GIRL KNITTING

(OIL PAINTING.)

By

MRS. CHARLOTTE LAWRENSON.

MRS. CHARLOTTE LAWRENSON, who is the wife of E. L. Lawrenson, hails from the North of Ireland. She commenced her artistic training under Sir William Orpen at Flood Street and the Slade School, and has been one of his most successful pupils. It was during her term of studentship she obtained a prize at the latter school for painting from the life. Apart from being a painter in oils and water colours she turned her attention in recent years to monotone and colour lithography, studying under Ernest Jackson. She is a member of the Society of Mural Decorators and Painters in Tempera, and she was the first artist to exhibit a true Fresco in the Royal Academy Exhibition, 1926. The New South Wales Gallery acquired one of her drawings in the same year.



Charlotte Laurerison

NATHANIEL HONE, R.H.A.

(OIL PAINTING)

By

WALTER F. OSBORNE, R.H.A. (the late)

(In the possession of Joseph Egan, Esq.)

DURING the lifetime of Nathaniel Hone several well-known artists painted his portrait, but it is generally admitted by those that knew him intimately that this portrait is the one that was most like him during the last twenty years of his life. It was the last portrait ever painted by Walter F. Osborne, who, shortly after completing it, contracted pneumonia, and died on April 24, 1903, aged 44. At the age of 17 he commenced his artistic studies, and the following year won several medals and prizes, and in 1881 and 1882 was awarded the Taylor Scholarship of the Royal Dublin Society. He then went to Antwerp and studied under Charles Verlat. He continued painting numbers of landscapes, but as he did not get that amount of recognition due to him in this side of his art he diverted his attention more to that of portrait painting. He was equally facile in the use of oils, water colours and pastels.

Since his death his pictures have slowly and gradually risen in commercial value, and it is an interesting fact that in 1926 a picture entitled "The Thornbush," which he exhibited and priced in the catalogue of the Royal Academy in 1894 for £52 10s., realised nearly £300 in a Dublin auction. Three years before his death he was offered a knighthood by Lord Cadogan, who was then Viceroy in Ireland, but he refused the offer. Pictures of his are to be seen in the Tate Gallery, the British Museum, the Preston Corporation Art Gallery, the Guildhall, London; the National Gallery of Ireland, and the Dublin Municipal Gallery of Modern Art.



Walter Borne

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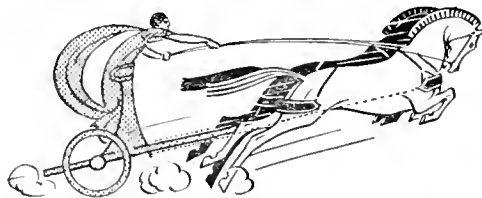


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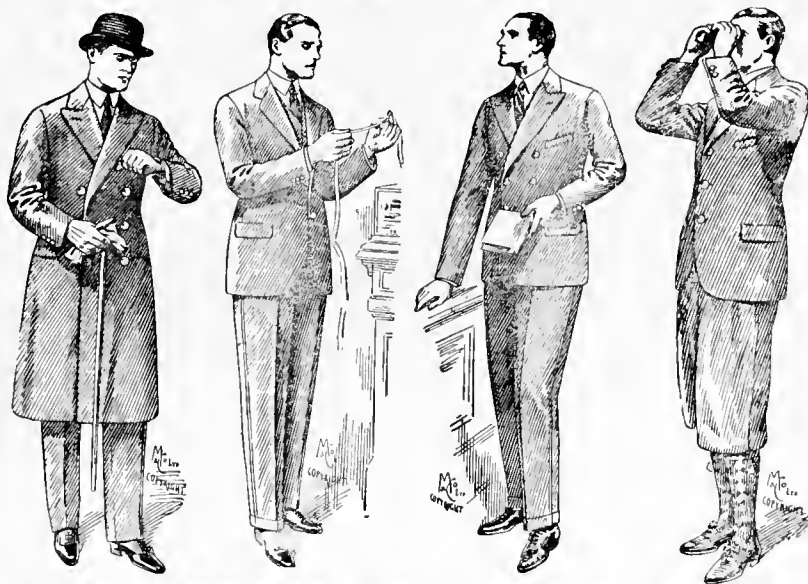
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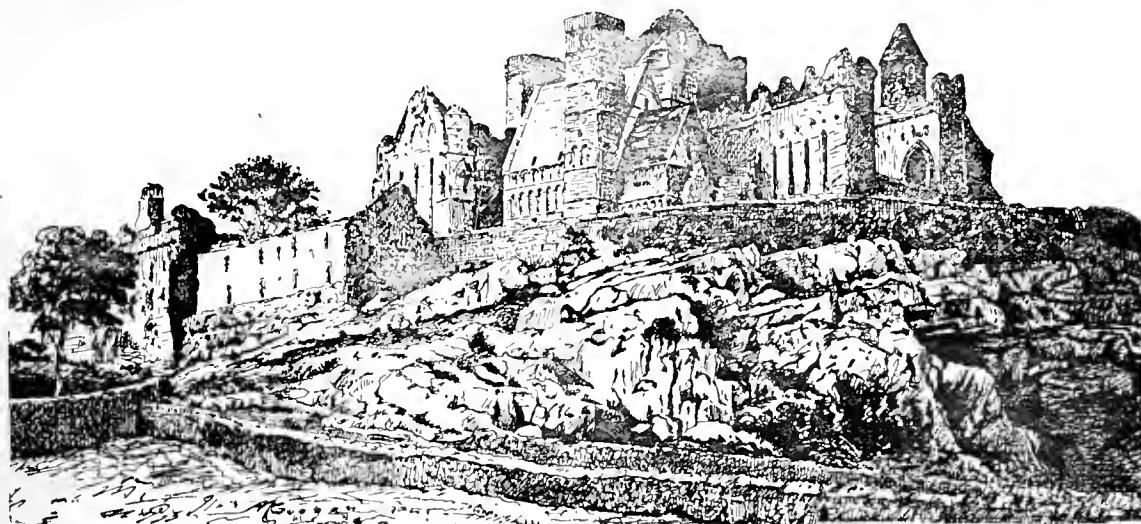


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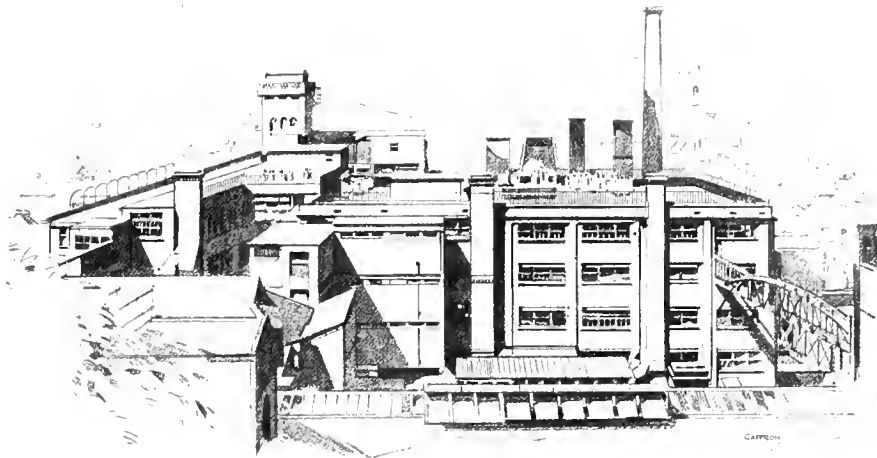
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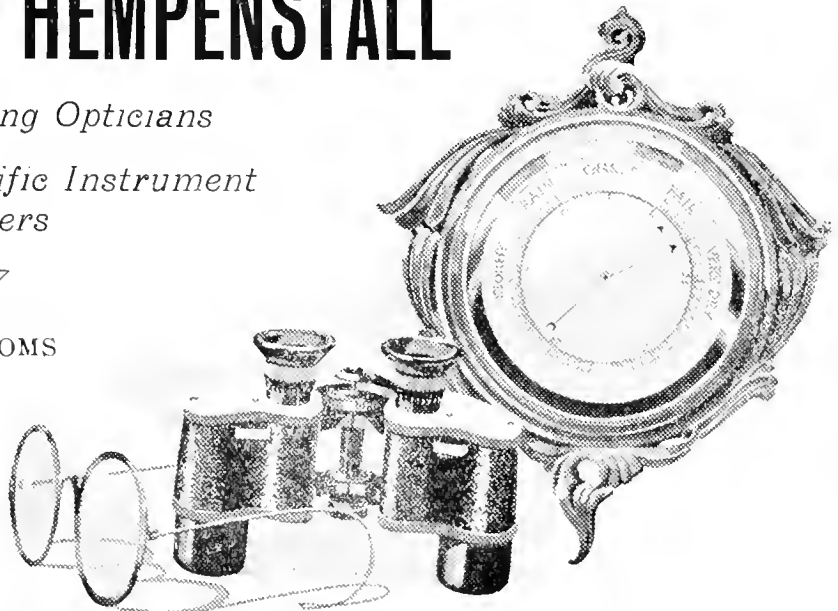
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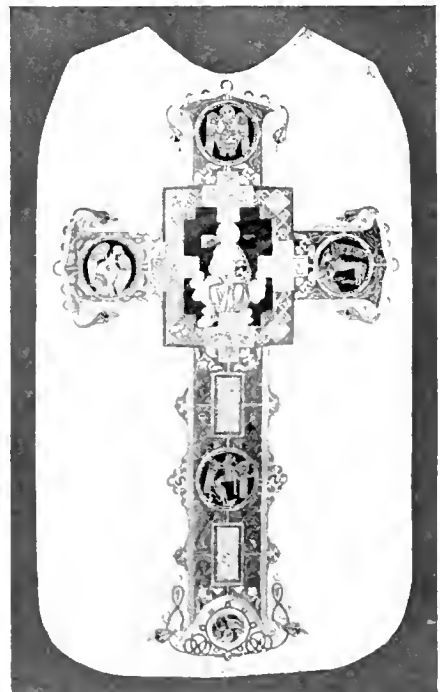
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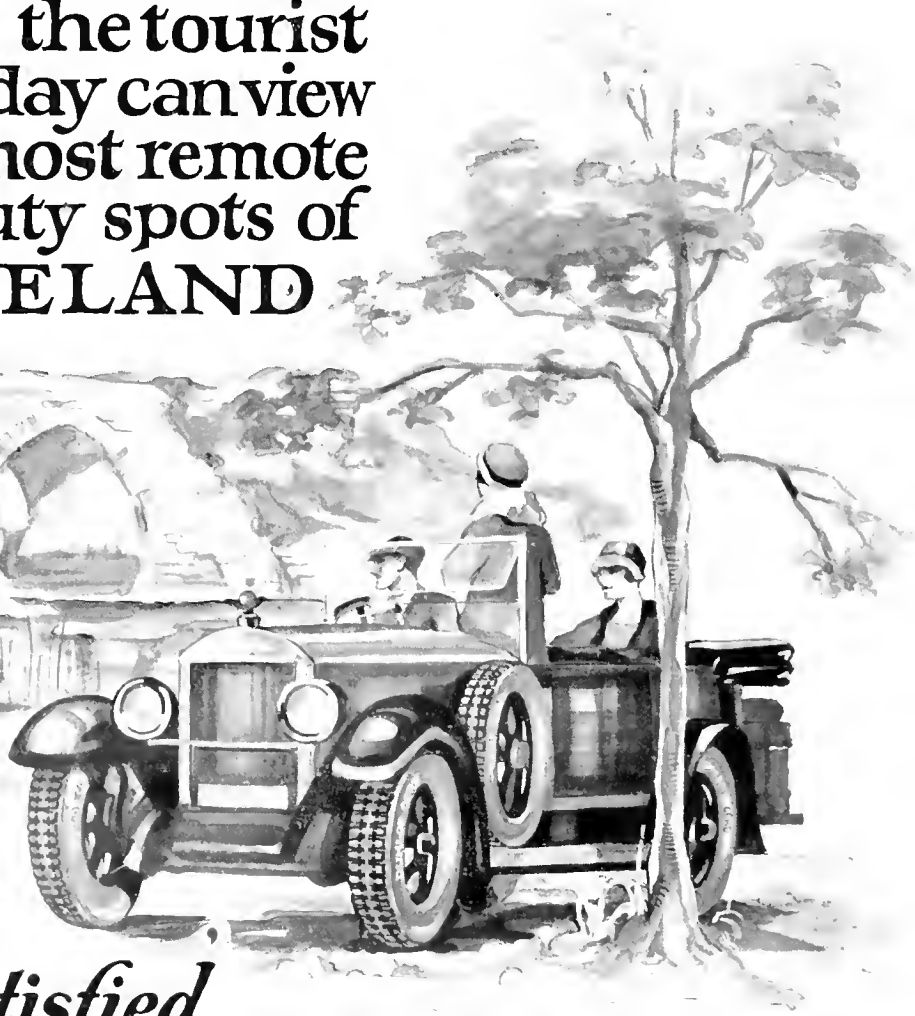
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